

April 8th, 2008

**Alan Watt on "Rude Awakening" with Black Krishna
CKLN 88.1 FM - Ryerson University, Toronto, Canada**

cuttingthroughthematrix.com

alternate sites:

cuttingthroughthematrix.net , .us , .ca

alanwattcuttingthroughthematrix.ca

mirror site:

cuttingthrough.jenkness.com

European site includes all audios & downloadable TRANSCRIPTS in European languages for print up:

alanwattsentientsentinel.eu

**Information for purchasing Alan's books, CDs, DVDs and
DONATIONS:**

Canada and America: PayPal, Cash, personal checks &
for the US, **INTERNATIONAL** postal money orders / for Canada, INTERNAL postal
money orders
(America: Postal Money orders - Stress the **INTERNATIONAL** pink one, not the green
internal one.)

Outside the Americas: PayPal, Cash, Western Union and Money Gram
(Money Gram is cheaper; even cheaper is a Money Gram check - in Canadian dollars:
mail via the postal services worldwide.)

PayPal Orders: USE THE [DONATE](#) BUTTON ON THE WEBSITE - AND -
Send a separate email along with the donation (list your order, name and address)

Click the link below for your location (ordering info):

[USA](#)

[Canada](#)

[Europe/Scandinavian](#)

[All Other Countries](#)

Alan: You know, as they did much later, because that's exactly what they did do. They went back to the drawing board, and in the 60s they came out with the same technique, the exact same technique, only they called the music Rock or Pop. And they came out with the mini-skirt which they had in the 20s with the Charleston dance. So, the mini-skirt was there, promiscuity. They'd already brought out techniques of abortion to deal with unwanted pregnancies. And they came back with the main thing, that was the contraceptive pill. And again, with drugs as well, they brought drugs out too. So, it was the same technique, re-updated, a new formula. Or at least updated by using the same formula, and it worked very well. And the whole idea was to destroy the old idea of family, traditional family and attachments and so on. And it worked tremendously well.

Black Krishna: Yeah, absolutely, Mr. Alan Watt from cuttingthroughthematrix.com. I've often told people, you know, when you get into these types of conversations that you need to have some sort of stable emotional grounding, otherwise you'll end up being needy with people, and maybe giving of yourself too freely, or getting hurt too easily. You need to have that family background to connect with. Can you speak on the Beatles story? I think that they're the biggest band of all time, and they're one that new stars are often compared to, more Number One songs than the Beatles and so on. I know you mentioned that they may have been controlled in the past. Can you elaborate on that story for those of our listeners who have not heard it yet?

Alan: Yes, the Beatles, you make stars in the music industry. I hope you all realize that, and are mature enough to understand that. We are presented as though someone just makes it, and nothing is further from the truth. Stars are made. And music is part of entertainment. It's like Tinsel Town, it's the same thing. It's an entertainment industry, with very professional people running it behind the scenes. And so, you can take anybody really, and with the right song, right promotion, make them into a star. But the Beatles came out of nowhere. No one had heard of them, and suddenly they were there every day. That took a lot of preparation to make that happen, because the BBC at that time, remember, it was about the only television station in Britain, was to promote them from the very beginning, and really push them. That took contacts. That took money. To get your name in the paper takes a lot of money too, across the world, never mind the country. And the songs were so different. They simply didn't tie into the silly little songs that had been sung before that, the sort of boy/girl love songs, you know. The songs were different and the words were different. It was not a backyard or garage type band. There's no doubt about that. You looked at the music schemes, the formulas in the music, you looked at the chording and that was not done by young men who only knew three chords. But they came out of nowhere, heavily promoted, had one hit after another, and we know later on that Theodor Adorno, a very big player in culture creation for the world, a man who came out of the Frankfurt School, who was trained, he was a professor, but he was a very intelligent man, trained in culture creation. He understood it very well. He wrote a few books on it, in fact. He had been a Trotskyite, and he'd studied how to alter whole societies through the youth, and he wrote about it too. And he was brought into Britain, and used by the British system. Now, you've got to understand in Britain the Trotskyites were brought over and used heavily by MI5 and MI6 to fight against the other kind of Communism which had taken over at that time. Anyway, Theodor Adorno who also was a professor really of music too, owned the songs of the Beatles. He owned the titles of them, the rights of them, up until he died in the 70s, I think. And after that, Michael Jackson bought them when they went up for sale. Paul McCartney put in a big bid, but he didn't get them.

Black Krishna: Absolutely. And Mr. Alan Watt, from cuttingthroughthematrix.com, Mr. Adorno's work and the work of most of our culture creators extends to even understanding the musical notes and how to match the right musical notes with the right messages to make the right impact on us. So, it's not so much the artists always or ever or I guess half the time, independently making that decision. It is people behind the scenes who say, if you say this to these musical accompaniments or in this orchestral arrangement, it will affect the listeners in a certain way that will achieve an ultimate goal.

Alan: Yes. There's no doubt on that. And Adorno was an incredible intellect, out of all the big players at that time. He was a tremendous intellect. If you read his books, you'll see what I mean. He thought in German. And he said that he couldn't really convey the meanings of thoughts explicitly in English, because English was inadequate. But he would write a sentence and expect his listener or his follower to read that sentence for a whole page without a full stop or a comma, and never lose thread of where he was going. And he said, most folk cannot do this today. He said, man, not too long ago could follow this thread and understand it completely without losing the thread of where the actual sentence had started and convey its thought right through. We've been dumbed down, in other words.

Black Krishna: Oh, there's no doubt about that. I mean, most people around the world speak a few different languages, we here usually speak one, and not very well. But with respect to that, and the dumbing down and the culture, what would you say, Mr. Watt, if I were to present you with a classroom of high school kids, who love their music, they love their 50 Cent, they love their Avril Lavigne, and it's really, it's so much a part of

their identity as they've been taught it is, as opposed to family or culture or their heritage? What would you say to them in terms of how to approach the music? They don't necessarily want to be socially outcast by giving up on it totally, but they do need to find a way to immunize themselves against some of the negative propagandizement that they're receiving.

Alan: First of all, you've got to understand that pretty well all culture out there today is in a state of flux. It has been for a long time. It's in a state of flux by design. And we are given these role models to follow, the songs even to follow. You've got to understand, most of them don't write their own songs, most singers today. And they can buy the titles and so on, they can buy the complete rights to them, but generally they don't write them. It's the guys at the top, who own the whole industry decide what's in, what's not in, and they're looking for certain lyrics and words, and always with almost subliminals in them, in a sense, to do with sex and so on. I remember when it came down the pipeline, and all writers listen to the grapevine for their own industry, and it came down the grapevine, that gender-neutral songs were now in. So, you think that music is free; music is not free at all. There's a lot of political correctness in there as to what's going to be pushed. And if you don't go along with it, your song is going to be ignored. And so, suddenly they came out with all these songs, and you didn't know if they were singing about a boy or a girl. Well, that was a political decision. It was a political decision to make that happen. And it happens with many other things throughout the songs too, the whole industry.

Black Krishna: Oh, absolutely. Mr. Watt, right now in terms of music, it seems like hip-hop music is five of the top ten songs, hip-hop, rap music, or however you want to define or expand it, the evolution of R&B and so on. I've heard you talk about how there's Masonic terms for music, heavy metal, rap, to rap it up.

Alan: Rock. Yeah.

Black Krishna: Rock. Exactly. Can you define those, just for our listeners who don't know about the Masonic influence on the world, let alone on music?

Alan: Pop in a sense is also father, from the male figure. Initially, it was all male singers initially, mainly anyway, male singers. And then it moved into Rock. And in all Masonry, they talk about the Rock, the foundation, the foundation stone and so on. And Masons actually go around a particular ashlar in their temple. They circle this in their ritual. So, the rock you'll find everywhere in high Masonry. And then it progressed into the Heavy Metal. And Heavy Metal too, is an old, old allegory for King Arthur's sword, the Excalibur that was stuck in the rock. That was the heavy metal that you could not remove. So, the whole darn thing is taken from Freemasonry and from their lingo, you might say.

Black Krishna: Absolutely. And with respect to Hip Hop and Rap, in the interest of full disclosure, I've got to say, I'm a fan of the genre, but I'm also a fan of a lot of things that are part of our culture, and our culture is meant to be destructive, and I can see those effects. So, for people out there who need to understand that this is the End Game of the New World Order, the giant Masonic globalist ancient banking family conspiracy to depopulate the Earth, and to take sort of final control as they try and achieve immortality. What are they trying to do with modern culture and with Rap or Hip Hop music to the best of your knowledge?

Alan: With Rap, there's a play on it too. With Rap, at the end, well, first of all, every Masonic Lodge starts off its day or its meeting with the gavel, and they hit it, you know, they rap the table, basically. But Rap also means an ending. They also wrap it up with

a rap. So, Rap has other meanings as well. We saw music start off with traditional types of music, with good melodies and so on, stuff that you'd remember, words that you'd remember, and that you'd even pass on. You'd even find it would affect all age groups. And then it gradually deteriorated into Heavy Metal, so much so, that you could not understand, the parents couldn't understand what the words were. They didn't realize the children would go to great lengths to remember the words and find out what they were. And that's why, when they sold cassettes, especially, along would come the little pamphlet inside it with the words in it. And that was so that the parents wouldn't know what the words were, and they'd think it was all quite innocent. If they had read the words of a lot of the songs, they would have been shocked, of course. And the idea was to separate the children's world from the adults, all together, and make a radical difference. And then with rap, it was very, very similar. The rap was at the bottom, you'd hit bottom, where you rapped it up. You couldn't really go any further with rap. It was a primitive type of poetry. It was to do with violence, a lot of violence, and killing, and just basically using women in fact through sex. Everyone was a sexual object and that was their only function in rap music. So, it was the bottom of the barrel. You couldn't go any further, and you rap it up.

Black Krishna: Yeah, absolutely, Mr. Watt. And in fairness, these are the exact same complaints that fans of Rap and Hip-Hop make about these genres, especially the mainstream genre, where people have been saying for years, they're sick of what they see, and a lot of the repetition out there. But you think the artists on the back end of this are not simply following a formula out of interest, or because they think that's what's going to get them on TV, and that's what's promoted. This is also, they're being directly literally behind the scenes by handlers.

Alan: Oh, you always are. I've seen people come into studios, producers, and take a song and utterly change it. Change the words, change everything, then work with a group or a band and alter their image completely. In fact, there was a rap artist who went through the drug scene, with his music, with some fame, and he talked about it not too long ago. He said, we walked in with a song about boy/girl, etc, he said, the next thing that we know, we've got a song to do with the F-word is all through it and fighting people, killing cops, all that kind of stuff, he says, because that's what the producer wanted. The producer rewrote it in the studio and made it a hit. That's what they wanted in. That was wanted to be put out to the public. They didn't want nice songs.

Black Krishna: Yeah, absolutely, and Mr. Watt, you mentioned even growing up in Scotland, that the same people that would have condemned the music that was being broadcast everywhere were also the same people who were promoting it. They were the captains of the music industry, who were of a certain age and demographic, where you would think they would hate this stuff, but for some mysterious reason they were promoting it everywhere.

Alan: Yes, I saw it with people at the BBC. There was a big table with maybe twenty-odd people sitting round it, male and female, dressed in business suits, and the women too in tweed suits, all fifty years old and plus, deciding on who was going to be, who they were going to make to be the number one for the country and number two, three, four, five in the coming month. And of course, up until then, like everyone else I thought, well, it's supposedly number one is to do with the number of sales, but it's not that at all. They decide who's going to be number one, two, three, four, and five, and so on. It's a culture industry.

Black Krishna: Yeah, absolutely. Well, Mr. Alan Watt from cuttingthroughthetmatrix.com, I'll be honest with you, I completely agree with everything that you're saying, and the manifestations in our culture are apparent. I

mean, kids are acting like that. They are using each other. Everybody just wants to go for theirs. I spoke with another friend, I guess, a guy I've interviewed a few times on Africa, who went apoplectic at the idea of black Americans and others in the Hip-Hop community craving diamonds when the diamonds were being stolen at great cost and blood to the African people. So, this sort of racist and ironic hypocrisy there. And yet, that is being, that is what is being sold here. But on the flip side of that, this music does give you energy. The beat's, you know the beat's too darn catchy, and when I am surfing the internet or doing some research or trying to write something, I often find I get much more energy from music, whether it's Hip-Hop music or other music with a steady driving beat than others. Is there a way, you think, to use music for the energy it gives you to fight the New World Order, without succumbing to the subtle hypnosis that the New World Order has in mind by producing and promoting that music?

Alan: It's possible to use the tools that are already there. Sure, it's possible. What artists have to do is to form it in such a way that everyone can understand the words. You've got to use the common language, but it's got to be understood by all age groups. That's an important thing; it's never been done yet, in rap. It hasn't been done. Unless you understand the language and the actual local language, you aren't going to understand the words, for adults. And so, if you want to get through to all age groups, and be popular, and get your message across, make sure that the speed and the cadence and so on, is going to make the words very clear to everyone who hears it.

Black Krishna: But, Mr. Watt from cuttingthroughthetmatrix.com, you don't think you can truly be popular in an era of consolidating media? And when I mean popular, I mean on TV, without playing the game.

Alan: No, you can't be. No.

Black Krishna: No. Well, fair enough. Well, Mr. Alan Watt from cuttingthroughthetmatrix.com, what is on your mind today, on April 8th, 2008? Thank you so much for breaking down the music industry like that; but what do people out there who are hearing this, and who are gaining a new awareness of the culture, what's their next stage in terms of fighting the New World Order, surviving and making sure that the next generation survives? What's on your mind? What are the weak links we should hit? You know, what do you have to say to people out there who are going to take this seriously?

Alan: They have to, singers and writers and those who promote it to the public have to understand what's happening in the world today, how rapidly the culture is being altered to the global village idea. It sounds nice and sweet and wonderful, until you go into its history. And they should start writing about that and singing about that, because at the moment, we're watching Five Agri-Businesses take your food away. We've watched United Nations just have a meeting to do with water, where they declare that water is not a right of anyone, it's a privilege, because they've taken over the water supply of the world. We're going into a new feudal system of slavery, and the public have no idea. Five Agri-Food Businesses own, *own* the entire food supply of the planet, and it's going to be used as a weapon. These are very important issues. That's what they should be writing about and singing about, because we're going into a worst feudal system than ever existed in the past.

Black Krishna: And do you think based on our socialization so far, that people could handle something that blatant, because what I see right now in the music industry in both Hip-Hop and other genres is mostly allusions to what's going on, a bit of a shout out, you know, 'I hate Bush', here. Or, ooh, martial law there. But people aren't breaking it down in real linear terms and I'm wondering if that's a reflection of what

they think the audience can handle, or if that's trying to protect their position, so they aren't seen as going too hard at the system that you know they're going to count on to help them sell records. You know, what is your advice out there for artists who want to talk about these issues, but don't want to do it so linear that it's an essay, and it becomes a very staid deconstruction of what's going on, you know, they want to keep it a bit poetic, but they don't want to miss the boat, or have the listener miss the boat entirely that there are things that we as humanity need to be concerned about.

Alan: They have to realize that shortly there will be no future at all for traditional music or any kind of music. It's getting worse all the time, with its control factors, those at the top who are controlling it. So now is the time to go all-out and say whatever they think, say whatever must be said. Don't be afraid of it. We're going through such rapid changes into a totalitarian society. As I say, a Brave New World, like Huxley said. And we have no input into it at the bottom level, whatsoever. So, whatever input you can have, however you can reach people, you must use it now. It's not time to be timid. And say everything that's happening, because this is a horror story that's coming up. It's not going to be a wonderful United Nations, blue-helmeted world where they're our new benefactors, a new paternal type society. It's going to be a Hell on Earth. Because they want to reduce the population. They've already stated at the United Nations Department of Agriculture, that food has always been used as a weapon in the past, and they'll use it again. They want the population of the world drastically reduced. And that's also from the United Nations; sustain the planet. And they're going to eventually dish out the food supply to every country when they become World Government. And if your population doesn't drop to a certain standard, they will not increase the quota of food that's dished out to you. That's on their books. So, we can't pussyfoot around anymore, we've got to start singing the real strong blatant truth here to the people, very, very quickly.

Black Krishna: And it seems like there's a multi-faceted agenda at work here, Mr. Alan Watt from cuttingthroughthematrix.com. They're attacking us on so many levels. You mentioned World Government. One of these steps to World Government is the creation of the North American Union with the Security and Prosperity Partnership between Canada, America, and Mexico or our version of the European Union to further centralize power and control. So, there's a North American Union. There's health risks in terms of vaccines, fluoride, aspartame sweetener. There's the War on Terror Rapture, which takes away all our rights. There's the Global Warming Rapture, which takes away all our stuff. What do you see in term of advising artists and everybody else, because, by extension those artists will influence others. What do you see based on your high-level overview? and you have one of the best overviews I've seen of the last few thousand years of history. What do you see as the weaker spots for us to hit? Either the ones that will hurt them the most or the ones that will resonate with the public the most to galvanize the most opposition for collective action.

Alan: The weak point is, it's all a big bubble that they've created in our minds, of how wonderful everything is, how experts, and that's the key to it, how experts are able to take care of all the big problems, while we go back to sleep and stay perpetual children. That's been the message for forty years now. And Lord Bertrand Russell said that. He said that in his books. He said, we shall create a society where the average person cannot think for themselves. They'll only be able to listen to experts, and they'll be trained that there's a superior class who deal with all the major problems in the world, while they can basically go off and play. So, perpetual childhood is a stage he wants to bring in for the vast majority of the public. And if you look around you, it's actually happened. Most people not only don't know the big picture, they have no care or desire to know. They've been trained that way. They've been told to have fun, fun, fun forever, and that's all that life is all about, having perpetual fun, and that's a recent

phenomena. About forty, fifty years ago, no one was in a perpetual state of happiness. If you were, you were manic, you see. Because to be a total human being, and that's a total human being that also retains their survival capabilities, you'll have ups and downs. You mature through life, through things that happen to you, and you cannot be in a perpetual state of happiness. Today, if you're unhappy, people want to throw pills your way, thinking there's something wrong with you because they're in a perpetual state of infantile happiness. We've got to regain that which we've lost, very quickly, and start taking care of ourselves. And we can't allow big Agri-Businesses and big Government with all these faceless bureaucrats, to dictate to us any longer. They've written their agenda. They've published their agenda. And it's not a pretty picture. We've got to stop it now.

Black Krishna: Absolutely. I couldn't agree more Mr. Alan Watt. And I want to thank you so much for giving the advice out there to everybody, including young artists who are coming up to let them know that they can't plan for a twenty-year career and millions and fame and riches and all that with the changes coming down the pike. Any final thoughts to our listeners here, just to let them know what they should be aiming for?

Alan: They should take the current topics and even go further, because it's very easy to predict the next part of a plan, if you've read their histories of the Council on Foreign Relations and you've read the multitudes of reports that have come out of the United Nations. The United Nations, as I say, is a non-democratic organization. We should get that through our heads very quickly. It's a dictatorial system within the United Nations. It's going to be worse than the Soviet System ever was. And we have to look at what's coming up, where are they going with all of this. They will use food as a weapon. That's why they've created this food crisis. That's going to be a big one. And of course, when five corporations that are really all in bed together own the food supply of the world, you know they're going to bring food shortages on. They're actually starting to. I was talking five, six years ago about this very topic. I said one day there will be riots in the streets over food, because they'll make sure it happens. And sure enough in yesterday's newspaper, there's Gordon Brown and the man next to Gordon Brown predicting there's going to be food riots shortly. So, you can see what's coming up. You can always see ahead. You know the strategy for control, and sure enough, you can write about it, talk about it before it happens, and that way it loses its impact. The big boys don't have the impact they wanted when there's been people speaking out about it and warning the public, this is what they're going to tell you next. And after that it will be the water supply and so on and so on and so on, and energy as well. Everything you need to live, to sustain yourself, they've taken over control and taken the power out of your own hands. They want to make you a dependent, *interdependent* slave.

Black Krishna: Absolutely. And for listeners out there, Mr. Watt has been prescient and right about these topics for some time now, in my research. If you don't feel like reading because you're in the text message generation, and you can barely put together a sentence, I definitely recommend downloading some of his talks from cuttingthroughthematrix.com to get you started, and from there, doing your own research into the books and websites he recommends. Mr. Alan Watt, from cuttingthroughthematrix.com, I just want to thank you so much for playing through the pain of a sore throat this morning. And hopefully we can do this again. And hopefully, with God's Grace and all of our good will, we can win this.

Alan: We have to. We have no choice.

Black Krishna: Well, fantastic. And thanks to your efforts, I'm sure we've got a shot.

Once again, Mr. Watt, thank you so much for your time.

Alan: Thanks for having me on.

Black Krishna: Have a great day.

Alan: You too.

Alan's Materials Available for Purchase and Ordering Information:

- | | | |
|---------------------|---|--|
| <u>BOOKS</u> | "Cutting Through" & "Waiting for the Miracle....."
Volumes 1, 2, 3 | Also available in Spanish or Portuguese translation:
"Esperando el Milagro....." (Español) & "Esperando
um Milagre....." (Português) |
| <u>CDs</u> | Ancient Religions
and History MP3
CDs:
Part 1 (1998) and
Part 2 (1998-2000) | & Blurbs and 'Cutting Through the Matrix'
Shows on MP3 CDs (Up to 50 Hours per Disc) |
| <u>DVDs</u> | "Reality Check Part 1"
Esoterica and ...TIME" | & "Reality Check Part 2 - Wisdom, |